SAME THING. ra Performers Who Call Themselve but Defy Public Opinion Years Age Unknown New

re is the great god Success wor hipped with deeper ardor than among de denizens of the operatic world. the public means long and loud many columns of newspaper of what they say, what the w they eat, how they sleep, what ar and how much they pay for gowns and the fabulous salaries

interviewed by the throbbing r, as these idols are nearly every they talk emotionally about their They skilfully avoid telling what is. They float mystic iry regions of verbal confusion. They are soarings after the unsearchable ad divings after the unfathomable. So iteness of terminology is con they remain forever suspended

t's coffin, in midair. at present they are mostly engage ering the "Tosca" of Puccini are few sopranos who do not che to determine what is the exact of the charm exercised by this ert. Can it be that exalted personages ingdom of Art would permit es to be beguiled by the temptaof Empire gowns?

it that they find something alto lovely in the dramatic situation so passionately desired that only ughter can preserve inviolate tity celebrated throughout the world as the proudest pos

Or is it not perhaps a sub-acute con that there is no rôle in which is so easy to achieve a popular success much in nain of pure singing

English, why is it regarded as feat to sing Tosca? To be sure te have not met with brill sa but it has not been demon that the failures were caused by al difficulties of this much sought

rance of the two opera house to sing a rôle in which a pronounced will set them on an artistic level ove anything to be reached through Meroretation of Puccini's music THE erver will suggest one which will

Mord every possible opportunity. Let some of these ambitious women serge as Norma. To sing Norma is an achievement in these degenerate Some of the haughty impersons of the two opera houses would find ves in very deep water before they rived at the conclusion of the first trane of "Casta Diva." As for singing le of it, most of them might as we y the art of flying.

ga us inevitably back to that oft ad assertion that little of the true of singing is known to the opera performers, impersonators, singing or what you will, but they are not and foremost professors of lyric art. Let it be understood, is a generaltion, and it has its happy exceptions. Sella Alten appeared on Wednesday tht as soloist at the historical concert

lharmonic Society and her atapt to sing the air "On mighty pens" Haydn's "Creation" revealed a sad vocal foundation. Miss Alten, in in English, could not produce the ooth, sonorous tone required of this type, nor had she the ort necessary for the emission ad phrases

Yet this same singer can and does here she has action to hide the sing in the modern style, with its ners. fragmentary phraseology and its

The public is quite at a loss which turn, but there is abundant evithat it is ready to welcome good g, and that when this is offered it with the effect of a gracious sur-Two demonstrations of this were forded in the week just past.

On Monday evening Edmond Clement his first appearance at the Metrolitan Opera House, though not on he local stage. He sang the 'Chevalier Grieux in "Manon." His voice is not ge and it is not rich in timbre. It is, the contrary, a small organ with a gularly pale and faded tone, which in upper scale tends, when given out o, toward effeminacy. Nevertheless ent is an artist.

He has consummate acquaintance with character of such music as that of anon." He has an exquisite apprecia-its delicate melodic style, its and graceful sentiment, its elegrace of phraseology and its entire artistic

b dainty finish, with such repose uch goesamer spinning of aerial e that the audience burst into a tumult e. Not even the loudest comof Mr. Caruso's "Ridi Pagliacci" excited more real enthusiasm in the itre at any time since that pealing lo became known.

The seemed that for once at any rate was not imperative that an operation nator should shout and make the afters ring in order to obtain a popular

But what about "Fuyez, douce image"? id he not have to give more tone in that? If a certainty he did, for the musical of this effective number is a pasand almost despairing appeal giced in a forte. Mr. Clement has a but it is not such a forte as the bear it is modest and even musical. in a rôle, meast the least it is modest and even musical. In a rôle, meast the least it is modest and even musical. In a rôle, meast since the least it is modest and even musical. After all, what can all the least of the least l advisable to disguise want of vocal ex- lyric art expect of these poor creatures.

The other demonstration of the hold ich pure singing still has on the puzsled public was made on Wednesday night t past mistress of the sound old did give a lesson in the value of vocal le Lillian Nordica. The fact that she resource was to some extent obscured by At the Manhattan the case is somewhat comments of a kind which can arouse only better, for there is no social corporation that criticism should sink to such

It seems in these days that the first inquiry of the observer of musical doings is whether the opera singer is in "good ther the opera singer is in "good This would be a proper inquiry and smoothness of the tone, but far too many instances it means "Can it were directed only toward the clearne. Nordica does not sing as

as she did some years ago, and

were musical and except for a few mo-ments in the second act correct in into-nation and that she never 'screamed but al and ax sang, sang, sang from beginning to end of the drama was forgotten.

To this writer the value of the lesson he received from Mme. Nordica (and he is grateful to her for many of the most imrtant lessons he has had in the course of a long experience) lay in its proof that the less you force the tone the less you scream and exaggerate in a Wagner nusic drama, and the more you cling to the ancient idea of pure vocal recitative the nearer you come to the truthful delivery of Wagner's artistic message.

At what point do the aspiring imper nators of Puccini's Tosca generally fall short of the result designed by the composer? At that in which the most exclusively musical atmosphere is de ired, namely, in the monologue of the econd act. Sometimes this is tolerably ung, but in plain truth since Mme. Terina no one has delivered it with the plenitude of beautiful tone (not loud tone), the breadth of style and the intensity of athos which the music requires.

There was a prima donna once in who onor no less a person than John Milton wrote three soncrous Latin sonnets. name was Leonora Baroni, and she was born in 1800. The account of an English visitor to Italy, quoted by Malherbe in 1672, is interesting:

"She has very good judgment to dis inguish good from bad music; she understands it perfectly well; she even comoses, which makes her absolute mis ress of what she sings and gives her the nost exact pronunciation and expression of the sense of her words. She sings with bold and generous modesty and an greeable gravity; her voice reaches rge compass of notes and is exact loud nd harmonious. She softens and raise without straining or making grimaces.

There was also one Balthasar Ferri male sopranist, born 1610, died 1680 Bontempi wrote in this enthus of whom astic style:

"One who has not heard this sublim nger can form no idea of the limpidity of his voice, of his agility, of his marvellous facility in the execution of the nost difficult passages, of the justness his intonation, the brilliancy of his trill, of his inexhaustible respiration. One often heard him execute rapid and difficult passages in all the nuances of crescendo and diminuendo; then when it begin his interminable trill without taking breath and mount and descend on the trill all the degrees of the chromatic scale through a space of two octaves with unerring justice. All this was but play for him and the muscles of his face did not indicate the least effort. reover, gifted with sentiment and nagination, he impurted to all his singing a touching expression."

Of how many singers on the local oper atic stage can it be said that they have "most exact pronunciation and exession of the sense" of the words In how many can limpidity of tone be Who can sing florid music in the nanner attributed to Ferri? Who has the majestic breath support that he had? Of how many can it be affirmed that they are gifted with sentiment and imagi-

Those who have technical facility re usually devoid of imagination. Those who have the creative faculty too often cannot sing. But these children of the lyric muse in the early seventeenth cen-tury had schooling. Mazzochi took a peep into an early seventeenth century school for the training of church singers, and this is what he reported:

"The pupils were obliged to devote every day one hour to the practice of difficult pieces in order to acquire the cessary experience. Three hours were distributed, one to trills, the second to passages and the third to ornaments During another hour the pupil worked under the master's direction placed before mouth in singing. Such were the occu-pations of the morning. In the afternoon theory was studied for half an hour. an hour was devoted to the study of counterpoint and another to the study of letters. For the rest of the day the student exercised on the clavecin or in the composition of a motet, a song, or some other piece according to the talent of

There were laid the foundations of the great conservatories of 1700, of the method taught by Porpora, Redi, Pistocchi, Bernacchi and their contemporaries, the method which was learned by the great lyric artists of the early part of the last century. Yet even in the days of the splendid masters and mistresses of vocal art who made the glory of that period of opera there were instances of deficient preparation. It was the contemplation of one of these that wrung from Chorley the pathetic reflections:

"When will artists begin seriously to study before they present themselves to be judged? When learn that Youth has a beauty of its own, which can be got back neither by prayers nor tears when once vanished; when forbear to trade on such youth as a quality which shall stand instead of culture? Pauline Garcia was a ripe musician with many natural defects bespeaking indulgence before she began to sing; but Signor Mario was a Hyperion born, who had only to be seen and heard and the enchantment was complete."

Chorley might have been writing about ome of the unschooled aspirants for lyric honors now disporting themselves upon the local operatic stage; and hese "artists," as they pompously call themselves, not only triumph in some instances but in others boldly defy public opinion. Those who pursue the latter amazing course are not many, but their attitude is unmistakable. One of them publicly said she did not care whether people enjoyed her singing or not, they would have to hear it for so many years Another, after making a distinct failure in a rôle, insists that she will sing it again

snow by rushing all over the stage and when their professional life is under the direction of an amateur who is the real impresario of the Metropolitan Opera House and their private existences in daily contact with a social set which takes its opera as a mere pastime?

The atmosphere of the Metropolitai is not beneficial to growing lyric plants. better, for there is no social corporation. under obligation to support freaks of mismanagement indulged in by business men floundering in unfamiliar waters or has Mr. Hammerstein yet found any more potent reason for the distribution of his casts than their ability to interest

his patrons.
In opera, if not in "the street," the

wed on the good singing last week, following the sinister silence after some of the evil singing of the previous week, ought to mean something even to the social digwho own the opera enterprise W. J. HENDERSON

GOSSIP OF THE OPERA HOUSES.

The company at both opera houses is contribute to the organization which will go to Havana for the month of January and give there a season of opera. to continue for a month. It shows what an easy task it is now to recruit an opera company at short notice in New York which is becoming almost as much mecca of opera singers as the arcade at Milan. Mme. Nordica and Mme. Cavalier are to be two of the company's womestars, while the first tenor will be Federic Carasa. The rank and file of the company will be the survivors of the company at the Academy of Music earlier in the season. Signor Jacchia will be at the head of the orchestra.

The present management of the Metro politan Opera House has determined that the public shall know who is in fault whenever there is cause for complaint against any of the box office staff. It appens that this part of the personne of the Metropolitan is almost entirely w and their names are known to nonof the patrons of the house. In order that full responsibility for all his conducnav be placed on the right person there is a device which shows just who is in charge in the box office when patrons go to purchase seats. A rectangular board containing the name of the man in charge nangs above the box office window while he is there. At night this is changed to a glass plate so illuminated that the name s casily visible. The new rule has been far to work in very satisfactory

Lydia Lipkowska is the only prima donna at the Metropolitan who has publicly leclared herself a suffragette, and she has lready made a vigorous propaganda on behalf of her principles in Russia There she is one of the most popular ad One who has not heard this sublime ger can form no idea of the limpidity his voice, of his agility, of his marlous facility in the execution of the description of the description of his intonation, the brilliancy of his intonation, the brilliancy of his intonation, the brilliancy of his inexhaustible respiration, the officult passages in all the nuances of scendo and diminuendo; then when it scendo and diminuendo; then when it scendo and diminuendo; then when it singers. She is a pupil of Mme. Tretzkaya, who was accounted in her day the most gifted of Russian singers. She made her appearance at hand mount and descend on the lall the degrees of the chromatic vocates of woman's rights, and it has often manded an advance in her salary and or that point she and the authorities at the

> In these days of operatic competition singers are found in various ways. It was through the phonograph that Andrea Dippel heard and came to engage John Forsell, and the wisdom of that method in this particular case remains to be divulged. There is another voice at the Metropolitan haunting the dreams of the administrative manager. He has heard this tenor of wonderful quality in the phonograph, but has so far been unable to discover his name or the least fact about him. So soon as sufficient facts concerning the possessor of this beautiful voice can be learned the Metropolitan Opera Company's managers are to start out on a still hunt for him. All they have been able to learn so far is that the record was made in South America by a young tenor in an Italian opera Forsell, and the wisdom of that method by a young tenor in an Italian opera company there who was so obscure that he was content to sing without insisting that his name be announced and for the small fee that was paid to him out-

IN BROOKLYN THEATRES.

The Travelling Salesman" and "Going Some" Two of the Attractions

Henry B. Harris will present at the Mor Theatre this week the comedy The Travelling Salesman." by James Forbes, author of "The Chorus Lady. The play shows the clean, wholesome life of a jovial American who sees many things of a humorous nature as he goes through this work and still is ready to respond to call for aid. It will be interpreted by the same company that was seen at the Gaiety and Liberty theatres. Among the members of the cast are Frank J. McIntyre, Gertrude Dalton, William Beach, Percival T. Moore, Arthur Shaw, Sarah McVicker, H. D. Blakemore, Richard Ogden, Nicholas Burnham, Morin Fuller, Frances Golden Fuller and Ike Lowenthal.

"Going Some," the amusing farce omedy by Rex Beach and Paul Armstrong, will be at the Majestic this week. The scenes are laid in the West and the stery deals with a college boy who poses as a sprinter who can't run, but makes ood nevertheless

Mile. Dazie, the dancer who surprised he theatrical public this season by blosthe theatrical public this season by blossoming out as a full fledged pantomimist as well, is featured at the Orpheum this week. She will be seen in the pantomimic playlet "L'Amour de l'Artist." Josse L. Lasky's new Pianophiends will supply some of the musical programme. R. L. Goldberg, the cartoonist and creator of "Faolish Questions," will be on hand, and Bowers, Walters and Crocker, the "Three Rubes," will present one of those composite comedy offerings classed as "undescirbable." The Six Musical Cuttys will offer their specialty.

In deference to numerous request Manager Williams of the Crescent Theatre announces for next week a revival of Paul Potter's dramatization of Du Maurier's novel "Trilby." Playgoers will remember the success achieved by this play's first production with the all star cast headed by Wilton Lackaye and Virginia Harned. Mr. Alison will appear

The programme at the Fulton Theatre his week will be headed by Lucy Weston, late prima donna of "The Candy Shop ompany, in a repertoire of songs. Willie Hoppe, the billiard player, will appear and in an exhibition on the stage with the aid of a mirror arrangement will accomplish some fancy shots, plainly visible to any part of the house.

Billy B. Van and the Beaumont Sisters-Nellie and Rose-will top the bill at the Greenpoint this week in their musical comedy "Props." Gus Edwards's School Boys and Girls will be another attraction.

The Harry Hastings Show, of which Viola Sheldon, the California singer is the principal, will be the attraction at the Star Theatre this week. It is strong in numbers, well equipped pictorially and contains a number of entertainers who have established themselves as favorites with the patrons of the theatre.

What is said to be a new collection of Parisian Widows is contained in the organization bearing that title and which will furnish this week's attraction at the Gayety. This is one of the oldest com-panies in the burlesque field, but with a new programme and stage equipment it sets a lively pace in its entertainment which is a mixture of farce, music, vaude ville and dances.

The Death Watch. From the Strand.

The "death watch" that produces the weird tickings formerly so much feared public must in the end have its way, despite the occasional success of bull movements in unloading worthless securities and singers on the lambs. The

ANOTHER SOMERSET MAUGHAM PLAY AT THE LYCEUM.

New Theatre to Produce "The School for Seandal"-A Dramatization of Elmo" at the Academy-"Mrs. Dakon" at Matinees-Theatre Notes. Another W. Somerset Maugham comedy, "Penelope," with Marie Tempes

in the leading part, will have its first

If homecoming Americans are to be

-morrow night.

redited she brings Somerset Maugham's ripest work, a sprightly comedy of con-temporary manners, a brilliant tissue of epigrams sprinkled through three swiftly moving acts. The actress brings the same company that surrounded her during the season at the Comedy Theatre. Miss Tempest will act nothing else than 'Penelope" while here, and as the which Charles Frohman has laid out for her oblige her to be present in London again during Easter week the visit in America will be a short one. Briefly put, "Penelope's" story goes like this: Penelope O'Farrell is a young married roman of charm who has spoiled her usband by too rauch affection. O'Farrell discovers an attraction in Ada Ferguson, the young wife of a naval officer, whose husband is in Malta. Mrs. Perguson is not nearly as attractive as enclope, but she is something forbidd and that is why he begins to hunt. When Penelope discovers this she summon ner family and prepares for a grea scene, but her father, Professor Golightly, has a cool head and says "No." His advice is to throw O'Farrell and Mrs. Ferguson constantly together. At the ame time he tells his daughter to with draw all maifestations of affection and nterest from the philandering husband Dr. O'Farrell has ingeniously invented a rich patient, "Mrs. Mack," who exists only in his mind. Whenever he arranges o take Mrs. Ferguson to the races "Mrs Mack" is at death's door and needs hi professional services. Penelope discover Mrs. Mack" and thereafter whenever he has one of her bad spells Mrs. O'Far rell orders a new and expensive gown so he discovers that his wife knows his unfaithfulness and instead of being epentant is horrifled that she should ke it so calmly. Thus a new breac between them is made. And so things go on through unexpected and unfore

"The School for Scandal," the secon tandard drama to be presented by the New Theatre, will be given for the first time on Thursday evening. The costuming will, to the modern public, be an innovation. Authority for the cos has been sought in the portraits of Gains borough, Sir Joshua Reynolds and in the abundant caricatures of the time. In this production an attempt has been made also to give the architecture of the room reality and truth to period. The scene are laid in Lady Sneerwell's house, in Sir Peler Teazle's house, in Charles Surface's hall and in Joseph Surface's library. Lady Teasle will be Miss Grace George Mrs. Candour, Miss Rose Coghlan; Lady Sneerwell, Miss Thais Lawton; Maria, Miss Olive Wyndham; Sir Peter Louis Calvert; E. M. Holland will be Sir Oliver: A. E. Anson, Joseph Surface Matheson Lang, who recently arrived from London to join the company, Charle Surface; Rowley, Jacob Wendell, Jr., Albert Bruning, Crabtree; Ferdinand Gottschalk, Sir Beniamin Backbite; Henry tanford, Careless; Oswald Yerke, Trip, Cecil Yapp, Snake; Lee Baker, Moses Charles Balsar, Sir Harry Bumper; Pedr de Cordoba, William. The play will be repeated on Saturday afternoon Anthony and Cleopatra" will be played to-morrow afternoon and evening. Nigger" on Wednesday and Saturday evenings and "Strife" on Thursday

hannels to the end.

afternoon and Friday eveni nd mothers read, has been dramatized by Willard Holcomb, and the stage ver sion, under direction of Vaughan Glaser be seen at the Academy of Music for two weeks, beginning to-morrow Four companies are now playing the piece. Mr. Glaser himself will play the title rôle here, supported by Fay Courtenay, who created the character of Edna Earle. The play is said to be a "life sized illustrated edition" of the story, con densed and adapted for dramatic effect.

Two special matinées of Kate Jordan's new four act play, "Mrs. Dakon," will be given at the Hackett Theatre on Tuesday and Wednesday under the auspices of the Association for the Aid of Crippled Children. The story concerns woman whose love of luxury causes he to desert her husband when he loses his money, and to offer herself to an admirer money, and to offer herself to an admirer whom she jilted before her marriage. Dorothy Dorr appears in the title part and Laurette Taylor has another important rôle. Others in the cast are Ann Warrington, Ethel Martin, Anna Wynne, Robert Wareick, George Graham, P. S. Barrett, William Childs and C. A. Chandos.

Cyril Scott in "The Lottery Man," Ride ohnson Young's new three act comedy is at the Bijou Theatre. The essential is at the Bijou Theatre. The essential fun of this story of a newspaper man who to boom the circulation of his paper organizes a marriage lottery with himself as the prize has been emphasized in every conceivable manner by detail of staging and the excellence of the acting throughout. In addition to Cyril Scott and Janet Beecher, his leading woman, the cast contains Louise Galloway, Helen Lowell, Ethel Winthrop, Mary Leslie Mayo, Robert MacKay, Harry S. Hadfield and Wallace Sharpe.

"The Climax" begins its last week at Weber's Theatre to-morrow night. It Theatre company in Augustus The has had a run of nearly nine months which is a flattering record for a serious which is a flattering record for a serious play. "The Climax" is unique from several viewpoints. It offered an attractive novelty in its simplicity, naturalness and by reason of its musical background. The present company will play a few weeks in the East and then go to San Francisco for a run. Weber's Theatre will be closed for two nights next week to permit final dress rehearsals of "The Goddess of Liberty," the musical comedy which will have its opening performance on Wednesday evening, December 22.

by the coming of Miss Marie Tempest, the detective Areae Lupin will, beginning to-morrow night, write his name in letters of red, purloin pendants and tiaras and in all other ways pursue his lawlessness on the stage of the Hudson Theatre. William Coustenay, Doris Keane, Sidney Herbert and the rest of the cast remain with the play.

terminate her New York run on Christmas night. Next Friday evening she will celebrate the hundredth consecutive pre-sentation of the play in this city, but no souvenir beyond a good performance of a very good play is offered.

popular operetta "Der Zigeuneri ("The Gypey Baron). This operett hold the boards every night this For Saturday's matines Hermann S comedy drama "Die !"), with Director Theodor

At the Garden Theatre to-morrov evening Frank Lord's play of fake "His Name on the Door," wil begin the fourth week of its New York begin the fourth week of its New York run. While insurance frauds and unscrupulous legal methods furnish the radical elements of the story, the author has written comedy scenes and dialogue full of epigrams. Although the midweek matinees have been scheduled for Thursday, an arrangement between the Garden Theatre and the woman's suffrage movement, giving the latter the use of the theatre every other Thursday, necessitates restoring the midweek matinees to Wednesdays. hearing in this city at the Lyceum Theatre

Augustus Thomas's "The Harvest Moor proved by its four months run at the Garrick Theatre to be a play for the old and the young, for those who go to the theatre to be amused as well as those who attend it for stimulus to right thinking sets in upon its last three weeks to morrow night. On Monday, January 3, Mr. Thomas's play must yield the Garrick to Otis Skinner in his new comedy by Booth Tarkington and Harry Leon Wilson, "Your Humble Servant."

"Israel" will round out its second mont at the Criterion Theatre to-morrow night For several of its cast as well as its author the play has brought commendation.

The hundredth birthnight of "The Dollar Princess" will be celebrated at the Knickerbocker Theatre to-morrow the Knickerbocker Theatre to-morrow night. New dances, a new song and one other special feature better seen than told for the pleasure of its surprise have been rehearsed and will be interpolated throughout the performance. "The Dollar Princess" has exceeded all prophecies made before it opened. With no closing date in sight the chances are that it will exceed a few more before the New York season ends.

They keep on getting out nightly not from the press edition of the New York Adrance, the stage newspaper figuring "The Fourth Estate" In "The Fourth Estate" at Wallack's The characters of Charles Waldron as the managing editor. Robert McWade as the night editor, William Humphrey as the city editor, George W. Middleton as a broken down hack and Argyll Campbell as a fresh copy boy are acted by these players with a naturalness that suggests actual experience in a "print shop."

A striking feature of the audience which continue to fill Maxine Elliott's Theatre, where Forbes-Robertso appears in "The Pasting of the Thir appears in "The Passing of the Third Floor Back," is the fact that they contain many persons who have seen Mr. Jerome's inspiring play and Mr. Robert-son's beautiful portrayal of "The Passer-By" before. Actors themselves have paid Mr. Forbes-Robertson the compli-ment of asking through the medium of Mr. John Drew for a special performance for their benefit, as they did on the occa-sion of "Hamlet."

Frank Daniels in "The Belle of Brit tany" at Daly's is now established as a popular success. The idea that Daly's is "too far down town" has been explode once and for all. The play ran for mor than a year in London.

Adeline Genée in "The Silver Star begins the seventh week of her engage ment at the New Amsterdam Theatre to-morrow evening. Bickel and Watson and Emma Janvier head the supporting company. The play has a Christmas atmosphere which will add to its popu-larity at this time of year.

Walker Whiteside in "The Melting Pot by Israel Zangwill, keeps the little Comedy Theatre busy eight times a week. The tory of the young immigrant who seek ecution is considered a good exam

"Seven Days" at the Astor begins the The call for seats is as insister and the comedy has come to

Miss Mabel Taliaferro's engagemen in the Tarkington-Wilson play "Spring-time" at the Liberty Theatre will termin-ate in two weeks. The farewell performance will be given on Christmas Day, which will mark the 100th time of the play in New York. The first half of the following week will be given over to rehearsals of "Ingomar," in which Miss Taliaferro will appear as Parthenia at a special performance on Thursday afternoon. December 30, for the benefit of the Lincoln Memorial Hall.

"The Girl and the Wizard" at the Casino in which Sam Bernard is starring, is good ntertainment for the young people. It shows Mr. Bernard at his best in a production that is clean, interesting, amusing and scenically beautiful. The fact that a number of children appear in the presentation also makes it yet more interesting to the children in the audiences.

Lew Fields is appearing in "Old Dutch, musical play, at the Herald Square a musical play, at the Herald Square Theatre. It is a big production, full of pretty coetumes and chorus girls, and Victor Herbert's music, while not the best score be has written, furnishes several catchy melodies. Fields is as amusing as he can possibly be under the circumstances. The author has not provided him with the material he deserves.

"The Chocolate Soldier" keeps on its minterrupted way at the Lyric Theatre. where it is making more friends ever week. The opera has already passed its 100th performance and there is every indication that it will run through the season. In the cast are Ida Brooks Hunt, Edith Bradford, Flavia Arcaro, Tom Richards, William Pruette, George Tall-man and Francis J. Boyle.

John Mason and the original Hacket drama of mental suggestion Witching Hour" is the offering at the West End Theatre for the week. When-ever Mr. Mason returns to the city in this play, which is now in its third season, he is always assured of an enthusiastic re-

"The Midnight Sons," under the astute nanagement of Lew Fields, remains at the Broadway. No spectacular musical production, outside the Hippodrome, has ever before made a better record. Promi-nent in the company are Maud Lambert, Lotta Faust, George Monroe, George Schiller, Gladys Moore, Maybelle Meeker and Mazie King.

The third performance of the season by the students of the American Academy of Dramatic Arts will be given at the Theatre. William Coustenay, Doris Keane, Sidney Herbert and the rest of the cast remain with the play.

For two more weeks "The Awakening of Helena Richie" will remain at the Savoy Theatre. Margaret Anglin will terminate her New York run on Christmas night. Next. Fridage avaning she will the Criterion Theatre on Friday afternoon. The programme will consist of three one act plays: "The Far Away Princess." by Hermann Sudermann; "Little Sins," by Pierre Lamarche; "In the Shadow." by Richard Garrick, and a two act play from the French of Bonis-Charancle, entitled "That Montgomery Affair."

The Hippodrome continues to attract entation of the play in this city, but no ouvenir beyond a good performance "A Trip to Japan." "The Ballet of Jewels" and "inside the Earth." The ten new circus acts are even better than those which preceded them, and the addition

The subject of R. G. Knowles sixth travelaugh to be given at Weber's Theatre this evening will be "Africa, the Mysteri-ous Country." The motion pictures will show the customs of the natives and the series of views will give a wonderful picture of the Zambesi River. Native dances, in which thousands of Africans participate at one time, offer

Elmendorf's lectures at Carnegie Haft to-night and to-morrow afternoon have "Dalmatia" for their subjects. Next week he will take his audiences to Norway.

"Is Matrimony a Failure?" a really good farce comedy, is still a big drawing card at the Belasco and will remain the until February 1, if not longer.

Frances Starr begins the last week of her engagement in "The Easiest Way at the Stuyvesant Theatre to-morrow Belasco's newest production. "The Lily, will be seen at the Stuyvesant next week

For the second time this season "Three Twins" will be the attraction at the Grand Opera House, beginning its week's engagement to-morrow evening. The company is identical with that which appeared at the Grand Opera House three months ago, with Clifton Crawford and Beasie McCcy foremost.

George Arliss ends his four engagement in "Septimus" at the Hackett Theatre next week. As the gentle, winning Septimus Mr. Arliss has as firm a hold on the public as he had in the past with his marvellously real characterizations of sinister and morbid stage personalities. A feature of the "Septimus" engagement has been the discovery of a new actress of promise in the person of Emily Stevens, who plays the leading feminine rôle of Emmy.

Valeska Suratt will make her appear ance at Hammerstein's Victoria Theatr this week in the one act play entitled "The Belle of the Boulevard," by Paul M Potter, author of "The Girl from Rector's," "Queen of the Moulin Rouge." Others on the bill are Stepp, Menninger and King, three entertainers; Smith and Camp-bell, vaudeville's favorite comedians; Swat Mulligan, Bozeman Bulger's comedy baseball skit; Fred Bond and Frement Benton in the comedy entitled "My Awful Dad"; Armstrong and Clark, the song writers, in a musical comedy, "Finding Others on the bill are Stepp, Mehlinger and writers, in a musical comedy, "Finding a Partner": Two Pucks, vaudeville's favorites; "the Great Ergotti" and Lili-putians, European Risley Novelty and Joe Cook and Brothers, comedy jugglers.

Hetty King, the English male imper onator, will be seen at the Colonial this reek in a series of impersonations. Miss King is said to be the most youthful and beautiful of the many artists in her line who have appeared here. Jesse L asky's Imperial Musicians will be n a pretentious musical, military offering with a special stage setting of its own and Charlotte Parry and company will present "The Comstock Mystery," a protean sketch in which Miss Parry takes the rôle of seven distinct characters. The balance of the bill includes Pringle and Whiting, singing comedians; Kennedy, McGahan and Platt in "The Deaf and Dumb Manager": the Deafwar Schiller, trauve, of ger"; the Dankmar acrobats and others.

At Keith and Proctor's Fifth Aven Theatre this week the dramatic laurele will go to Benjamin Chapin, who will appear in his familias characterization of Abraham Lincoln in "At the White House," while Sam Chip and Mary Marble in a bit of delft dialogue, with songs dances and patter, entitled "In Old Edam." should please the musically inclined. Sam Mahoney, the Reyere Beach Life Guard, who swam the English Channel, will give a demonstration of physical endurance. Slivers, the Barnum and Beiler clown will repose his classic court. durance. Slivers, the Barnum and Bailey clown will render his classic panto-mime "At the Ball Game," and Belle Blanche will display her ability in mimicry. The remainder of the bill calls for Charles and Fannie Van in "A Case of Emergency"; Nelson and Otto, society entertainers, and Konerz brothers, experts in diabolo, become and boomerance. oops and boomerange

For the second week of the va Pauline, the French hypnotist, will demonstrate his mastery. The antics of his much interest. The original source of much interest. The original "Consul the Great," who does everything but talk, has added some new stunts to his repertoire. Montgomery and Moore have been retained for a second week. Junie McCree will be seen in his characterization of "The Dope Fiend"; Terry and Lambert, just back from London, will present their specialty "English Types Seen Through American Eyes"; Lottie Gilson, "The Little Magnet," has a unique offering; the Cardownie Sisters, international dancers, and Heely and Meely complete the bill.

At the Plaza Music Hall George Lash wood will be the headliner. He jumped into popularity over night, for his magnetism, genial good humor and pleasing oice combine to make him a remarkable entertainer. Sidney Drew, recently starred in "Billy," will be seen in a sketch entitled "When Two Hearts Are Won." entitled "When Two Hearts Are Won." Clarice Vance, the Southern singer, is back from her success at the Palace Music Hall, London. Fred Karno's London Comedy Company will present "A Night in an English Music Hall," a hilarious pantomime. Charles Diamond and Miss Beatrice play on the harp and saxophone. De Witt Young and Sister, "The College Boy Juggler and the Lady Boomerang Thrower" have a novel act. The Sandor Trio are gymnasts and Silent Tait and company. in burlesque magic complete the programme.

Harlem patrons of vaudeville will be ble to witness the graceful natatorial actics of the "Diving Venus," Annetto Kellermann, this week at the Alhambra Kellermann, this week at the Alhambra. Gus Edwards, the composer of hundreds of popular songs, will also be on hand introducing some of the latest of his compositions, and Edmund Stanley and company will present their attractive operatic playlet "The Garden of Song." Hoey and Lee, the funny Hebrew parodists, will entertain with their talk and songs, and the Makarenko Troupe of Russian singers and dancers will offer a singing and dancing specialty. The balance of the bill includes Linton and Laurence in a comedy skit, A. O. Duncan, the ventriloquist, and others.

Adelaide Keim and company will be rominent among the topliners at the Bronx, presenting the topiners at the Bronx, presenting the one act comedy sketch 'Billy's Sister.' This is a bright skit full of action and amusing situations. Gus Edwards's "Blond Typewriters" will be seen in a miniature musical comedy sketch and Ernie and Mildred Potts will offer a hag pumphing specialty. The sketch and Ernie and Mildred Potts will offer a bag punching specialty. The Three Keatons will present a comedy sketch and Max Gruber will have his trained animals perform. The balance of the programme includes Quinn and Mitchell in "The Land Agent," Spissell Brothers and company, comedy acrobats; Cooper and Robinson, colored entertainers; Granville and Rogers, comedians, and Ben Breyer and Brother, cyclists.

well as sider BERNHARDT AS JOAN OF ARC A STRIKING PICTURE OF THE MAID OF ORLEANS.

> Even the 64 Years of the Actress Masked by Her Acting-Rejane Also Wins a Personal Success in Her New Play

> Sample Horrors of the Grand Guignet PARIS, Doc. 1. Sarah Bernhardt and Mme. Réjane have each within the last week produced a new play, and although each has personally scored a great success neither play is likely to have a long run, for both end in sadness, and the Paris public, like audiences in London and New York, has reached the point of wanting to be amused merely when it goes to the theatre.

> Bernhardt's play is "The Trial of Joan of Arc," in four acts, by Emile Moreau whose thirty previous plays include "Madame Sans-Gêne." She appears in the second and third acts only. The second act is a wonderfully successful attempt to reproduce in less than half an hour the trial of Joan of Arc before the French Bishops, priests and monks at Rouen, a trial which really lasted a dozen weeks The questions hurled at Joan and the replies with which she foils her accusers are taken word for word from the contemporary official account of the trial

> The third act takes place in Joan's dungeon. She is visited by Bishop Cauchon and other priests who promised to spare her life if she will sign a recantation and confess that her visions and the voices she has heard were illusions. Terrifled Joan signs, but no sooner has she done so than she hears the voices again, and tears up the document and prepares to meet her fate.

> In both acts Bernhardt was wonderful She wore what seemed to be chain mail reaching to the knees, with a kind of stole over it and black tights. Her voice was marvellous throughout. It might have been that of a girl of 20; its tone varied to suit each reply to her inquisitors' questions. At times it was jesting, at times strong in protestation, often sarcastic. giving by its modulations in turn the impression that it belonged to an inspired saint, a poor hunted creature and a mis erable peasant tortured by savage judges.

> This wonderful actress, who owns to 64 years, looked the part of the Maid of Crieans to the life. It was only when the opera glass fell upon her face that the illusion was destryoed, and even here the skill of the veteran was shown for she hardly ever faced her audience, keeping herself in profile throughout her two acts

> The final act takes place in a gallery, where the young English King, his French mother, the court and the clergy are gathered to watch the burning of Joan The burning takes place off the stage, the play ending with a cloud of smoke invading the scene from the stake. No trial scene on the stage just now

> could escape calling to mind the trial through which Mme. Steinheil has just gone, and it was interesting to find how many parallels there were between the tribunal at Rouen and the Assizo cour at Paris, however little the accused resembled each other. When the represen-tative of the University of Paris ex-pressed his confidence in being able to prove Joan a witch because when quite young if she began to sing the birds stopped their song, it was impossible not to recall Judge Valles's saying that Mme. Steinheil used to tell lies at the age of 5. The method of questioning too wa exactly the same at each trial and it must be said that Joan and Mme. Steinheil were alike in one respect-both were al ways ready with a reply, although Jon had an advantage over Mme. Steinhei in that she was never compelled to drow; her reply in a flood of words.

It is easy to realize on entering Rejane's theatre that one is in a playhouse run by a woman. After passing the ticket office one comes to a large foyer, with a and talk. The play is advertised to begin at a quarter to 9, but by 9 o'clock there subjects, as well as the tests, are the are not twenty people inside the auditorium, and it is 9:20 before the curtain

goes up.
Mme. Réjane's new piece, "Le Risque
Mme. Réjane's new piece, "Le Risque introduces the audience to a queer world Doubtless the author, Romain Coolus could maintain that each of his characters has a living prototype, but it hardly seems likely that they would all be living under one roof. Mme. Bejane is Edmée Bernières, a wealthy widow, amiable, charming, kind hearted. She has adopted her niece, Louisette, the daughter of her sister Mile. Sourdis (note the "Made moiselle"). She has fallen in love with young man named Bauquet. A doctor. prosy philosopher, a worn out roue, an Arab girl whom Edmée Bernières has bought during the voyage, appear in the play without adding to its interest. Edmée has an honest young secretary, Chartrin, who loves Louisette.

There is no play until the third act, when the whole menagerie is at the sea-side. The widow hostess has to leave for two days. As soon as she is gone Bauquet tells Louisette he loves her and asks her to elope. The widow returns, suspects the truth, has a scene with Louisette and gives her the choice between remaining with her or joining her lover. The girl after a moment's

The girl after a moment's hesitation chooses love; the widow has taken her "risk" and lost.

Except for Réjane's acting, perfection in its convincing naturalness, the play would not be endurable. As it is, many complaints have been made of the amount of coughing that went on in the audience at the dress rehearsal and the first night.

The arectators have been replayed and The spectators have been rebuked and advised to stay at home if they have coughs; but those who rebuke the offenders forget that coughing itself is a criticism and is seldom heard when an audience is interested. interested.

The Grand Guignol has also renewed

ts bill and is now offering six playlets, two shudders and four laughs. The skud-ders are of the usual Grand Guignot type. ders are of the usual Grand Guignot type, perhaps somewhat more crude and raw than ever, but the Grand Guignoi has no sympathy with Horace and believes that Medea should butcher her children before the people's eyes, and the favorite French formula for horror, a dread wall behind which something is happening, has no charm for Max Maurey's little theatre.

The first horzor shows the guilloting at work. Evildoers have decided to take revenge on the executioner for removing

at work. Evildoers have decided to take revenge on the executioner for removing so many of their number. They murder his four assistants and are engaged to replace the missing men. The executioner shows them how to fasten the condemned man—he himself enacting the role—but when they have him tightly bound they place him on the guillotine, face upward, and down comes the knife. They hurry from the shed where the guillotine is stored and the curtain comes down as the executioner's daughter enters to see

The offering of the "Fads and Follies," the company which comes to the Murray Hill Theatretthis week, will be a two act comedy entitled "The Green Sod Club." In the vaudeville ollo will be found a number of headline. It.

The Eden Musée keeps the "World in Wax" groups up to date. Concerts by a gypey orchestra and moving pictures are use offered.

stored and the curtain comes down as the executioner's daughter enters to see what is keeping her tables or and the second. "The Horrible Experiment," shows a doctor who has intended in the curtain comes down as the executioner's daughter enters to see what is keeping her tables or and extended and the curtain comes down as the executioner's daughter enters to see what is keeping her tables or shows a doctor who has intended in the curtain comes down as the executioner's daughter enters to see what is keeping her tables or shows a doctor who has intended in the curtain comes down as the executioner's daughter enters to see what is keeping her tables or shows a doctor who has intended in the curtain comes down as the executioner's daughter enters to see what is keeping her tables or shows a doctor who has intended in the curtain comes down as the executioner's daughter enters to see what is keeping her tables or shows a doctor who has intended in the curtain comes down as the executioner's daughter enters to see what is keeping her tables or shows a doctor who has intended in the curtain comes double what is keeping her tables or shows a doctor who has intended in the curtain comes double what is keeping her tables or shows a doctor who has been prematurely stopped by an accident. He tries it on his only daughter, who has been prematurely stopped by an accident. He tries it on his only daughter, who has been prematurely stopped by an accident. He tries it on his only daughter, who has been prematurely stopped by an accident. He tries it on his only daughter, who has been prematurely stopped by an accident. He tries it on his only daughter, who has been prematurely stopp